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(AFORERUNNER TO UNIVERSAL WORSHIP OF SUN GOD.)

BY

V. N. SWAMI SHRIVASTAVYA.

Ex-Member of Bihar & Orissa Legislative Council, Retired Historical and Vaidic Research Scholar of Jasdan State Kathiawar, Author of Kaysthyas in Kashmir, Shri BHAGAWAN CHITRA GUPTA, Nationality of Vallabhi Kings Ancient history of Katharyas. Chaulukya and Parmar Chandrika and Historical Records of Lata.

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With Permission
To
His Highness
Shriman Darbar Shree 108 Shri Alla Vajsurya Khachar Chief of Jasdan

In Respectful Admiration of His Highness' sincere and faithful devotion to Sun God, Vaidic literature, Ancient Hindu Culture & History, Love and Patronage of Learning and Learned.

V. N. SWAMI SHRIVASTAVYA.

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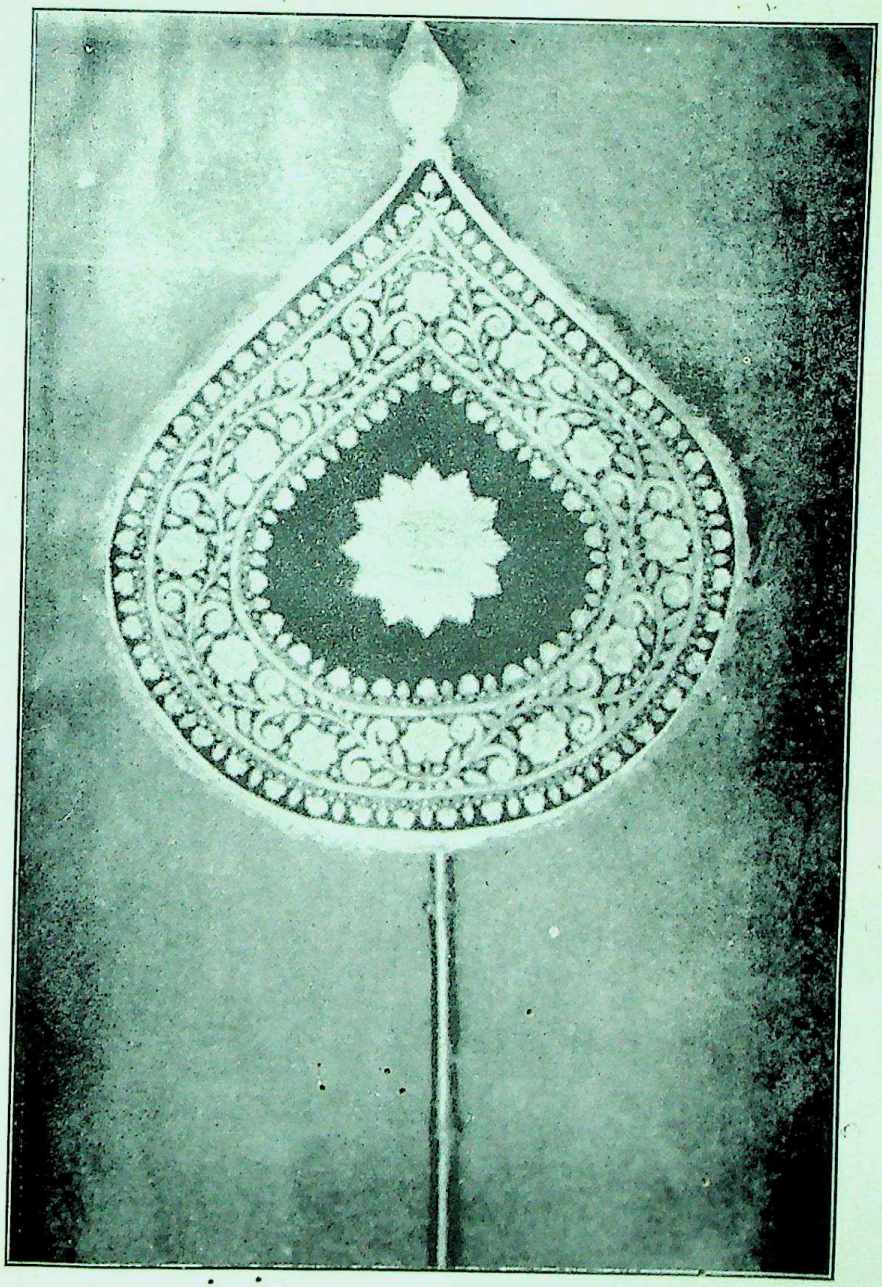

Surya Ketu The Rayal Banner of Katharyas.

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श्रीः

सादर समर्पणम्

सोल्लासमे वाह्वयते समुत्सुको
भ्रान्त्वा नभोमण्डल मेष भानुः
कोऽयं स्वराज्ये विलसत्प्रतापः
श्रुतः परं खाचरराजकीर्त्या ॥ १ ॥

कैलासेश्वर खाचरः समुदितो जित्वा महीं सर्वतः
यः संस्थापितवान्समृद्ध-धृतिमान् श्रीखाचरेशं खलु।
सोऽयं काठक संज्ञकः समभव जित्वा सुराष्ट्रं समं
यो वै पालितवान्स्वबाहुयुगले नांगलैक पण्यावहम् ॥ २॥

यजुःश्रुतो वै कठ–शाखिमुख्यो
नेपालराज्ये सुकृताभिषेकः।
अयं परो मंडल मध्यवर्ती
जयान्विते यः सदने रराज ॥ ३ ॥
आलाद्वितीयो परमार्थतोयं
साम्राज्यशोभान्वित राज्य कार्ये
अलंकृता येन विराजतैव
राजन्वती त्येव सुराष्ट्र भूमिः ॥ ४ ॥

समर्प्यते सादर मेष सम्यक्संशोधितो वैं विमल प्रबन्धः।
विज्ञान वैविध्य विदग्ध कीर्तिः श्रुत्वा भवत्कीर्त्तिमतोऽद्य प्रेम्णा ॥५॥

विद्यानन्द स्वामी श्रीवास्तव्यः

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CHAPTER-I

PREFACE.

In every civilized country, the Government maintain a Department particularly entrusted with the work of protection, restoration and repairs etc., of old Historical and Religions monuments of the country. Besides, this Department undertakes unearthing of old monuments and buildings burried since long long ages ago and for this purpose the Department is particularly manned by Scholars of extraordinary intelligence and specialised in Archæology Geology, Philology and Scriptology etc., and other branches. Scholars are always found engaged, on behalf of the Department, undertaking excavation on ancient sites and in study of inscriptions of age long venerations. Further they are found in the study of comparative religious scriptures. It is to their unceasing effort that the sealed chapters of the Ancient Histories of the world are brought to light.

The Government of India do maintain such a Department of their own and for this they ought to be congratulated by the Indians at large. Some of the Native States also do maintain such Department. Of course the Archæological Department, of the Government India, is under the charge of foreign scholars since its inception. Such scholars under indifferent angle of vision, work with a preconceived notions of Indian civilization. Furthermore, Indian Scholars either in the services

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of Native State's Archæological Departments or in the services of Indian Government are found ever ready to follow their lead. So much so as that discrepancy that has crept into the writings of any one of them, is devotedly subscribed by others under the devoted respects to authorities and frec thought is seldom respected

This hazy notion of following in the lead of authorities has rendered uncommon setback to the glaring monarchies of Hindu Vaidic Cult and Ancient History, as will be clear, to our readers, after a cursory perusal of this brochure.

Now we shall enter into the pros and cons of our being led into the above controversy. In the year 1923, one very beautiful Image of Sun God was discovered by some Potmaker (Kumhar) while digging earth from the ditch of the dilapidated fortress of HANSI, a Sub Division, of Hissar District in Punjab, and a Railway Station on the B. B. & C. I. Railway, on Rewari—Hissar section. This Image itself opened a topic of controversy between thc peeple and the Indian Archæological Department regarding its possession and this bacame the main cause of public attraction at large.

In the year 1926, we happened to visit the place and look to the description of both the parties, we noticed cortain erroneous allegations regarding the identification of the Image and its surrounding dieties in the report of the Archæological Department for the year 1922–23. We proceeded to the Lahore Circle Office with a view to discuss the erroneour identification of the surronnding dieties with the Departmental Authorities. But to our utter surprise we found them absolutely reluctant to discuss the matter and thus very little heed was paid to our interpretation.

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Led by an innate zeal of bringing the truth to light and to supply material for the future guidance of the learned Scholars of the Deprtment and others, we undertook to study the question in all its detail and for achieving the end of this desired aim started on a mission of research. During the course of our compaign we visited the Museums at Taxila Peshawar, Hadappa in Mountgomery District in Panjab, Mohenjodaro in Larkana District in Sind. Karachi, Ajmere, Jaipur, Udaipur, Muttra, Lucknow, Patna, Rajshahi, Calcutta, Nagpur, Madras, Bombay, Baroda, & Rajkot. We generally found the Authorities of these museums hailing the Western and Indian Scholars in an unparallel mode of welcome

Over and obove all, we visited many ruins of ancient temples in the Himalyan region, such as Oka in Dhoti District of Naipal Government, Baijnath, Dwarhat and Yageswar in Almora district, Adabadri in Garhawal district. and Martand in Kasmir State, Ghumali in Parbandar State Kathiawar, Khazaraho in Chattarpur State, Bundlekhand and several other places. in almost all the provinces of British India.

There were certain exceptions but they were few and far between. But we ever appreciated the obstacles that were put in the way of Indian Scholars. We are indebted a great deal to Messrs. Acharya and Gyani of Bombay Museum, Mr. Ramprasad Chanda of Calcutta, Mr. Ghose of Patna and Mr. Pragnarayan Curator of Lucknow Museum. Besides we owe a deep sense of gratefulness to Mr. Sadhuram M. A. of Lahore Circle who inspite of the indifference of his superiors gave us a good deal of help privately. This independence of work and free thought later on compelled him to sever his connection with the Dipartment rather Government service.

While we were in Kathiawar, the Jasdan Darbar Alla Vajsurya Khachar took keen interest in our mission and most of the success achievd in collecting facts and figures for our book "UNIVERSAL WORSHIP

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OF SUN-GOD", of which this brochure "Iconographical Errors Rectifid" is a farerunner, is due to his share of interest therein.

We invite the world of Orientalists and our friends of the Department of Archæology both in the services of Indian Government and Native States to treat this as a crucial instance in future identifications of the excavations of Sun Cult. And further, we request our friends of Archæological Department of Government of India to acknowledge their mistakes and to rectify the same whereever they are found in their offfficial records.

BOMBAY.
March 13-1933.

V. N. Swami Shrivastavya.

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CHAPTER-2.

HANSI IMAGE

THE DISCOVERY

On page 92 of the annual report of the Archæological Survey of India for 1922–23 there is a mention of a remarkable find of fine stone images discovered from the fort at Hansi, District Hissar, and the most Valuable of these Sculptures from the Iconographical point of View is said to be a standing image of the Sun God which is acredited to be one of the best examples yet found in Northern India. This particular image is illustrated as figure (a) on plate V of the said report.

HANSI IMAGE OF SURYA DESCRIBED

The description of the image on Page 93 of the–aforesaid report runs as follows:–

"The main point of interest is the accuracy with which the artist has followed the description of the Surya image as given on the Sastras. The only omission is the absence of the one wheeled chariot, the horses and Aruna . The height prescribed for images of the Sun is one, two, three or more cubits, each variety having its own special name. The image under reference is four feet and six inches or just three cubits in height. Similarly in conformity with the Sastric injunction the deity wears a Kirita, a necklace over his chest, a Yajnopavita and a girdle (Sanskrit Avyanga or Ahyanga).

It should be noted, however, that the hands of the deity which hold lotuses do not reach upto the level of shoulders as is laid down in the

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Sadhanas. On either side of the main figure, on the same base, stand three figures. Among these the figures standing next to the deity are males holding a pen with folio and spear (Sakti) respectively. They must, therefore, be Pingala (Agni) and Dandanayaka (Skanda) who were posted on the right and left sides of Surya by the Gods to protect him from the attacks of Asuras. Sometimes as in the image of the Sun at the black Pagoda at Konarak these attendants hold a sword and a shield. The two females exterior to Pingla and Dandaka are, two out of the four, Saktis of Surya while the horse headed male figures carved at the extreme ends are Asvini Devatas, which according to Bhavishyat purana, have to be shown on either side of the deity. Higher up on both sides of Surya are the females Usha and Pratyusha who are chasing away the darkness with their bows and arrows. Above them we notice a seated figure on either side of Surya. The figure on the proper right side holds a Khatvanga in the right hand and might represent Bhairava. The seated figures which are partly concealed by the Lotuses of Surya, are of course Brahma and Vishnu, as distinguished by their respective symbols. A feature of this image which is not generally met with in statues of the Sun, is the representation of nine planets along the halo, the central figure being the Sun God himself. The only writing on the statue is a short Nagari inscription engraved on the folio in the left hand of Pingala, which may possibly be read as "Shri Adtya Pratima."

A WRONG ILLUSTRATION

A glance at the illustration on Plate V (Fig. a) would at once show that the image is not in keeping with the description. It neither agrees in the measurements nor in other details. For instance, (i) there is a mention of three images on either sides of the deity

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while, however one may strain one's eyes, one would never find more than two on each side. (i i) The female figures Usha and Pratyusha supposed to be on either sides of Surya are not to be seen in the illustration, (i i i) Similarly the Special feature of the image which goes to make it a rare specimen i. e. the representation of eight planets in the halo around the face of the Sun is totally absent from this illustrated figure. Neither halo nor the planets are tracable in it It can therefore be safely said without the least apprehension of contradiction that a wrong figure is put in as illustration. Neither the author of the article i. e, Mr. Dayaram Sahani, the then Superintendent of the Northern Circle (the present Director General of Archæology) nor the editor Sir John Marshall (the then Director General of Archæology) cared to compare the illustration with the description and consequently a glaring example of carelessness on the part of these high authorities has made itself manifest in the official record of the Department. Possibly the description of a particular image was jotted down by the author while on his tour and instructions were left behind to get it photographed. The photographer exposed quite a diffcrent image than the intended one and the mistake once committed by him was never afterwards detected.

THE RIGHT SCULPTURE

We therefore take this opportunity of corecting the mistake and placing before our readers the right image which is illustrated in our Plate I. A look at this figure would convince that the description noted above agrees in toto with it. The three image on either sides af Surya, the female figures of Usha and Pratyusha with bows and arrows, and the special feature of this image, viz: the halo and planets around the face of the Sun representing the Solar system can all be clearly seen.

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WRONG IDENTIFICATION BY AUTHORITIES.

Let us now proceed to examine the identification of figures accompanying Surya.

The bearded figure standing low to the right of Surya is recognised by the authorities of the Archæological Department as Agni. This figure holds a pen in its right hand and a folio in the left. Besides, there is an ink pot hanging over the right thigh and suspended by means of a string with the girdle, (which is not noticed by Mr. Dayaram Shani in his description.) In the absence of any authority cited by the author we take it that he must have followed the standard work Elements of Indian Iconography by Mr. T. A. V. Gopinath Rao, the author of the above work has also (vide P. 302–3, Part I of the book) identified the figure as Agni, who again in his own turn acknowledges the authority of Mr. Nagendranath Basu and bases his identification of a similar figure in his book entitled "Archæology in Mayurbhanj." With all deference to these three big scholars of repute we have to submit that we disagree with the identification for we see no justification in accepting the writing matterials as emblems of Agni. As a matter of fact they have nothing to do with the deity. Let us see if there is any backing of Shastras to this view. There is no authority cited by either Mr. Dayaram Shahni or Mr. T. A. V. Gopinath Rao. Both of them seem to have relied upon the authority of Mr. Nagendranath Basu.

Let us now see if Mr. Nagendranath Basu has cited any Sastric quotations in support of his identification. We find a solitary couplet in a foot note on page 19 (Vide our Appendix I Shlok No 1.) in support of his statement which says that "The Souras believe Agni not only to be the attendent of Surya but also the recorder of good and evil acts of human beings."

Inspite of all our efforts we are unable to ascertain the authenticity of the couplet. No where in Shastras we find the above couplet.

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Mr. Basu's own statement in this connection that this couplet was cited to him by a Shakaldvipe Brahman of Mayurbhanj. strengthens our doubt when in his statement on page 19 of "Archæology in Mayurbhanj" we find the description of an image of Agni found from Dhamangodhra (see plate 3) given by no less a person than Mr. Basu himself as follows which is inconsistent with his view expressed above.

"He has a flag in his hands and is very powerful. His eyes are red and his colour is that of smoke. He is surrounded by planets andt bears a halo of lustre around his face. He rides on a strong and stout ram, is placed in a Kund and surrounded by Yogapatta. On his righ there is Swaha. He wears earrings of jewels and is the beneficed deity present in all Yagnas. He is holy and decorated with ornaments of blazing colours."

Further more he has quoted one Shlok from Viswakrama Shilapa (Chapter seventh) in his book of which the above is literal translations The original Shlok is reproduced in our Apendix 1 as Shlok nos 2.

Let us now make an effort to go through several other authoritie and examine some images to see if we can find Agni with the writing materials.

(i) Rao Bahadur H. Krishna Shastri on Pages 241-43 in his book South Indian Gods and Goddesses" says:-

"Agni, the lord of the south-east quarter, is also one of the Vedic Gods and perhaps the most prominent of them. As the carrier of offerings to the various other Gods in heaven, he plays an important part in the Srauta sacrifices and in the Smarta ceremonials, where fire oblations are essential. Every Brahmana house-holder strictly so called, is required to maintain the sacred fire in his house without quenching it and to offer oblations regularly three times a day, along with his usual prayers to

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Gayatri. Agni, as an image, is represented to be an old man; he is the oldest of the Gods and a counterpart of the Sun on earth. He has a red body, two heads, six eyes, seven arms, seven tongues, four horns and three legs. He is surrounded by a circle of light, is seated on a lotus pedestal (or the half-moon seat "Ardhachandr-asana" according to the Mayamata.) and is supposed to reside in a quadrangle–evidently the quadrangular sacrifical fire–pit. In his seven arms he holds the vessels prokshani (sprinkler), srik (ladle), fan and the gheepot, required in performing a sacrifice. He has braided hair, red garments and a big belly and wears the sacred thread Yajnopavita. His vehicle is the ram and his banner is the smoke issuing from the sacrifical fire–pit. He is attended on either side by his two wives Svaha and Svadha. Hemadri describes him as having a single face, three eyes, moustaches and four arms. He rides in a chariot drawn by four parrots and driven by the God of winds, Vayu. His wife Savitri is seated on his left thigh with a vessel of gems in her hand. In three of his arms Agni holds two flaming tridents and a rosary."

(ii) Mr. B. C. Bhattacharya on Pages 27–28 of his book "Indian Images" describes Agni as follows:–

"Agni or the God of fire in image is represented as having either two or four hands holding a Rosary, Kamandalu and Sakti among his symbols. His vehicle is a goat. He has a long beard and a halo of flames. According to Hemadri, the image of Agni holds a jvala (flame) and a trident in his right hands and a rosary in one of his left hands. He has Svaha, his wife, on his left thigh who bears a pot of gems.

Two sculptures of Agni, one of the Mathura Museum, another of the Indian Museum, may be taken as answering to the descriptions given above. The image at the Mathura Museum has a halo of flames, two attendants of which the one to the right has a goat's head. The image,

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at the Indian Museum, is one of a corpulent dwarf with a beard having flames around the body, holding a rosary aud a Kamandalu and riding on a goat.

Metaphysically, Agni represents the Rajo-Guna or active principle and he is the greatest manifestation of energy on earth. The flame all round his body explain his energetic nature. His long beard symbolises the fact that he is the oldest of all gods. As he is the central figure in all Yajnas, he bears a Kamandalu, and his wife is Svaha, literally meaning Mantra for libation. A goat is also a symbol of Rajo-Guna and so it is invariably found as a vehicle of Agni in all his representations.

Though only the above two authorities are sufficient to show that the authoritative identification in qusetion of Agni is incorrect and we deem it proper to quote some of the original authorities of Shastras also in support.

Accordingly we give quotations from the Hindu Shasras from the Vedas down to the Agmas and Puranas. They are incorporated in appendix "I".

COMPARATIVE STUDY OF AGNI

Having dealt with authorities so far, we now proceed to illustrate a few images of Agni from various places of Worship and Museums in India to show that no where do we find a pen, a slate and an ink-pot in the hands of Agni. These are given in our Plates IV to VII.

Plate VI is from Lucknow Museum. The Deity has a long beard an d corresponds some what with the image of Damangodra.

Plate IV is the photograph of an image of Agni from Chidambaram whic h is quite in keeping with the Vedic conception of Agni

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in Rigveda. It has two heads, four horns, seven hands, three legs and a ram standing behind it.

The above refered Mantra of Rigveda is quoted in our Appendix I as Nos 2 with Sayanacharya's commentary. A glance over the same will at once convince our reader regarding the authenticity of our statment.

Plate V is the reproduction of an image of Agni which appeared in Modern Review of January 1930, and corresponds with the image illustrated in Plate IV except the position of the ram. Here the deity is seen riding on the animal. It image of Agni is from Calcutta Museum It agrees with the above description. Besides we notice a beautiful display of flames around this image.

Plate VII also answers the Pouranic conception of Agni referred to above.

Plate III is from Damangodra and entirely corresponds with the discription of Mr. Nagendranath Basu. This Image has also been illustrated by him in his book Archealogy in Mayurbhanj

The authorities of Shastras, the views of eminent Iconographists cited above, the Vedic conception of Agni and the various images illustrated all go to prove that the image to the right of Surya in the Hansi image with pen, folio and inkpot is not one of Pingala or Agni as is wrongly identified by Mr. Nagendranath Basu, and an eminent scholar of iconography like Mr. T. A. V. Gopinath Rao as well as Rai Bahadur Dayaram Sahani, the present head of the Archæological Survey of India have both repeated the error.

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CHAPTER-3.

Indentification and Measurment.

MISTAKE CARRECTED.

Readers would now be naturally eager to know the correct identification of the image. The emblems of the figure show that the chief duty of the deity is to write and keep record of something. The Hindu Mythology gives us the name of Chitragupta as the recorder of good and evil actions of human beings and there are several shrines dedicated to this deity in various parts of India. Chitragupta is according to Hindu Mythology minister of the governing deity Yama. His duty is to record the actions of human being during their life time and present them in the court of Yama on the day of judgment when the merits and demerits of each individual are considered. According to some authorities he is himself one of the 14 Yamas. There is still another mythological authority which introduces him as the Son-in-Law of Surya. (Vide Appendix 11 Numbers 10, 11 and 12)

For our purposes it would be sufficient to illustrate the bronze image of Chitragupta in a temple at Kanjevaram (see Plate IX) and worshipped as such. In our opinion therefore the image is that of Chitragupta and not Pingala or Agni.

OUR IDENTIFICATION OF THE GROUP.

As there are few more descrepancies and omissions in the description of the image given in the Archæological report, we would do well to give our own indentification and descreption of the Hansi image and the surrounding deities with measurements, so that the readers might get detailed information of the sculpture in question.

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The main figure, as is known to be the Sun God, "Surya" who is surrounded by his associates, and attendents, dependents. This image if studied deeply reveals the allegorical explanation of the scientific side of the astronomical geography, with which we are not concerned at present. If its measurement 4ft 6 inches as given in the Archæological report is accepted as it would go under Madhyamatal (or 84 angulas) and thus be against the Shastric measurements of an image of Syrya. According to Shastras the main figures of the images of Bramha, Vishnu and Shiva are to be of the Uttamatal. Those of the female deities are to be of Madhyamtal and those of Sun, the Moon, the Vasus and other minor deities are to be of the Adhamtal measurement.

It appears that authorities of the Archæological Department have teken the measurements from the top to bottom which is against the Shastras. If we measure according the rules laid down by the Shastras it comes to 3 ft. 4 inches i.e. 56 angulas (excluding the halo) and agrees with Shastric measurement of Adhamatal).

2. The male figure to immediate right near the feet of the Surya is, as we have discussed above, that of Chitragupta with his writing materials. It measures 1 ft. 3 in.

3. The corresponding figure to the left is that of Dandanayaka "Yama" the governor of Universe statanding with his danda or the sceptre. It also measures 1 ft. 3 in.

4 & 5. The two female figures to the right and left of the above two are those of the two wives of Surya viz. Shraush and Raji respectively. Both of them equally measure 1 ft 3 in.

6 & 7. The two horse faced figures to the extreme right and left at the feet of Surya are Aswini Devatas the two sons of Surya. They are equal in height which is 1 ft. 1½ in.

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8. The short female figure between the feet of the deity is Chhaya i. e. the shadow, which is always to be seen under the feet while the Sun is just above head. It measures $5\frac{1}{2}$ in.

9. The female figure with bow and arrow to the right represents Usha the morning twilight, chasing the darkness. It measures $3\frac{1}{4}$ in.

10. The corresponding female figure to the left is similar to No. 9 and represents Pratyusha the evening twilight proceeding to ward the darkness with her bow and arrow. It also measure $3\frac{1}{4}$ in.

11. The male figure just above Usha is that of Skanda the commander-in-chief of Devas. It meaures $5\frac{1}{4}$ in.

12. Above Skanda there is a four headed deity which is surely our God of Creation viz. Bramha. It measures $8\frac{1}{2}$ in.

13. Top figure on the left hand side of the main figure is Rudra the God of Destruction, which measures $5\frac{1}{4}$ in.

14. Below the figure Rudra, we see an image of Bhairava. It measures 5 in-

15 to 22. Besides the above there are nine figures set in the halo of Surya which represent the eight planets, Soma, Mangal, Budh, Guru, Shukra, Shani, Rahoo and Ketu, with Sun himself in the centre and constitute the Solar system as believed by the Vedic School of thought. They are all dependent upon the lustre of the Sun for their light. Each of these figures measures $5\frac{1}{2}$

23. At the top of the halo with four planets on either side is seated the figure of Vishnu the God of protection It measures $5\frac{1}{2}$ in.

Thus after finishing with identification, measurements and correction of the mistake which wonld possibly have misled so many others, we now proceed to determine the age of this beautiful Hansi image of Surya.

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CHAPTER-4.

AGE OF THE IMAGE.

AGE OF THE IMAGE.

The authorities of the Archæological Department put it in the tenth century but not being sure of it say "it may be even earlier". As a matter of fact the period of an image is determined by its a Artistic merit or by the environments and history of the place, where it is found.

It is stated in the report that when Masud, son of Mahmud Ghazni, took the fort he appears to have thrown out the images at the spot (where they were discovered) from their original seats in the temple within the fort. The date of Masud's attack on the Hansi fort is given as 1037 by Sir Elliot while Col. Todd puts it back to 1025 A. D. Let us, however, take the mean of the two and put it to about 1030 A. D. At this time the Chauhans of Sambhar under the command of Kshetra Pal son of Arjunraj who were defending the fort were driven out by the Muhammdan army. According to the Gazetteer of District Hissar. This fort was assigned to Arjunraj only about thirty years back. It is not probable that the Chauhans might have ereeted a temple of Surya in the fort. Let us, therefore, go still back to find the installer of the image.

About the earlier history of the fort Gazetteer informs us that "The earlier facts of an historical nature with which local traditions deal is an invasion of Tumar Rajput clan after it had established itself at Delhi under Anangpal. According to Sir Elliot the year 736 A. D. and according to Col. Todd the year 792 A. D, saw the invasion led by Vijayapal–a brother of Anangpal, who afterwards founded the present village of Balona and other places in the neighbourhood of the fort. Hence from the year or 792 A. D. 736 Tomars held their sway over

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this place till 1000 A. D. Could they have made this image and installed it in the fort? We are of opinion that they did not, for we know it for certain that the Tomar Rajputs were not the devotees of the Sun God.

We shift back by a century more and fix our eyes on Hursha Vardhana (crowned in 606 A. D.) who himself or his father is said to have been the builder of the Hansi fort by the authorities of the Archæological Survey Department. In their report referred to above they observe, "A number of stone pillars utilised in the later Muhammadan structures in this fort appear to belong to the seventh century A. D. i. e. the period of Harshavardhana or his father Prabhakarvardhan, of Thaneswar. It is, there fore, likely that the Hansi fort was also like the fort of Thaneshwar founded by one or the other of these princes."

We agree with this part of the report and further hold that it was, the builder of this fort who erected a temple of Sun God. Regarding this family's devation to the Sun, we have the authority of Banskheda copper-plate of Harsha discovered in 1894 and housed at present in the Provincial Museum, Lucknow. From this inscription we gather that several Kings of this femily ruled at Thaneswar and the surrounding country. They were Narvardhana, Rajyavardhana, Adityavardhana, Prabhakarvardhana, Rajyavardhana II and Harshavardhana. The inscription also discloses that Rajyavardhana I held the title of "Param Aditya Bhakta" (i. e. a great devotee of the Sun). His son Adityavardhana and his grandson Prabhakar-vardhana also upheld the same title during their time. Rajyavardhana II, however, changed his devotion from the Sun to Shiva while Harsha himself became an ardent follower of Buddha. Bauskhed a inseription is quoted in Appendix III as No. 1.

Besides this the Madhuban copper-plate of Hursha Samvat 25 discovered in 1888 in Azamgarh, District U. P. and now preserved in the Lucknow Museum, also gives us the same geneology and the religious history.

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These seals geneology as given above is corroborated by the Nalanda seal (see Archæological Survey Report of the Eastern Circle for 1917–18,)

Before concluding let us consult a contemporary authority too. Bana–the biographer of Harsha in his book, " Harsha Charita " says that Harsha's father worshipped the Sun God for a long time with a desire to obtatin the gift of a son, so that he may not die without an heir to succeed him. His queen–Yashomati, like the Goddess Parvati was very pious and very obedient to her husband. Once this couple was enjoying a sound sleep under the cool moon–light on the top floor of his palace, when the queen noticed in a dream that two beautiful youths descending from the Sun God and followed by a handsome girl proceeded towards her. On approaching her they began to tear open her womb with a view to enter in it. She could not stand this terrible operation and screamed very loudly which awoke herself and her husband lying by her side. Apprehending some trouble the King sprang up from the bed and laid his hands on his sword for defence. But, there was nothing of the sort. Soon after he learnt of the queen's dream and at once derived the conclusion that the long cherished desire of obtaining a son would now be fulfilled. The King's inference came to be admirably true for in due course he got two beautiful sons and a daughter by the grace of the Sun God, whom he named Harshavardhana, Rajyavardhana and Rajayashri respectively. Ban's authority is quoted in Appendix III as No. 2.

For the reasons mentioned above we are inclined to believe that either Harsha's father Prabhakarkvardhana or Rajya–vardhana both of whom were staunch devotees of the Sun God, whoever built the fort, must have erected a Surya temple and migfit have installed the image uuder reference in it. Thus we can safely ascribe the modelling of this image to the sculptors of the 5th century A. D.

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CHAPTER-5.

APPENDIX I

नं० १ लिखते यः प्रजानाञ्च सुकृतं यच्चदुष्कृतम्।
अग्ने र्दक्षिणपार्श्वेतु पिंगलत्वात् सपिंगलां ॥

नं० २ ध्वजहस्तो महावीर्य्य स्ताम्राक्षो धूम्रसन्निभ।
ज्वालामालाकुलं दीपं चास्वास्तांशुमण्डलम् ॥
मेषारूढश्च कुण्डस्थं योगपट्टेन वेष्टितम्।
सर्व्वयाग हितं पुण्यं पिंग भूषण भूषितम् ॥

नं० ३ चत्वारिशृंगात्रयो अस्यपादा द्वेशीर्षे सप्तहस्तासो अस्य।
त्रिधावद्धो वृषभोरोरवीति महोदेवो मर्त्या आविवेश ॥

(ऋग्वेद मण्डल ४ अध्याय ५ सूक्त ५८ मं. ३)

यद्यपिसूक्तस्याग्निसूर्य्यादिपश्च देवात्मकत्वात्पश्चधायम्मन्त्रो व्याख्येयः। तथापि निरुक्ताद्युक्तरीत्या यज्ञात्मकाग्नेः सूर्य्यस्यचप्रकाशकत्वेनतत्परतयाव्याख्यायते--अस्य यज्ञात्मकस्याग्नेश्चत्वारिशृङ्गाश्चत्वारोवेदाःशृङ्गस्थानीयाःयद्यपि आपस्तम्बेन यज्ञंव्याख्यास्याम सात्रिभिर्वेदै र्विधीयत इत्युक्तं तथाप्यार्थर्वणस्येतरानपेक्षयैवैकाग्नि साध्यतांकृत्स्नकर्मणाममिधायकत्वात्। तदपेक्षयाचत्वारिशृङ्गेत्युक्तं त्रयोअस्यपादाःसवनानित्रीरायस्यपादाःप्रवृत्तिसाधनत्वात्पादा इत्युच्यन्ते। द्वेशीर्षे ब्रह्मौदनं प्रवर्ग्यश्च इष्टिसोमप्राधान्येनेदमुक्तं सप्तहस्तासः सप्तच्छन्दांसिहस्ता मुख्य

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साधनं छन्दास्यापि देवता प्रीणानस्यमुख्य साधनमिति हस्तव्यवहार-
त्रिधाबद्धःमन्त्रब्राह्मणैस्त्रिप्रकारंबद्ध बन्धन मस्यतन्नि ष्पाद्यत्वात् वृषभ
फलानां वर्षिता रोरवीति भृशंशब्दायते ऋग्यजुःसामोक्तै शस्त्रयागस्तुति
रूपैहोत्राद्युत्पादितैर्ध्वनिभिःअसौरोरवीतिमहोदेवएषयज्ञात्मा महानुभावो
देवमर्त्यानाविवेश मर्त्यैर्यजमानैर्निष्पाद्यत्वात्प्रवेश उपचर्चते।अत्रयास्कः
चत्वारिशृङ्गेति वेदावाएतउक्ताइत्यादिना निरवोचत्तदत्रानु संधेयम्।
अथ सूर्य्य पक्षे व्याख्यायतेअस्यादित्यस्य चत्वारिशृङ्गानि चतस्रो दिश
एताः श्रयणार्हत्वात्वाच्छृङ्गाणीत्युपचर्य्यन्ते त्रयो अस्यपादा त्रयोवेदाः
पादस्थानीया भवन्ति गमनसाधनत्वात् तथाहि ऋग्भिः पूर्वाह्णे दिवि-
देवईयते इत्युपक्रम्य वैदैरशून्यस्त्रिभिरेतिसूर्यः इतिहिवेदत्रयेण गतिः
राम्नाता द्वेशीर्षे अहश्चरत्रिश्चेति द्वे शिरसी सप्तहस्तासो अस्य सप्तरश्यमय
षड्विधलक्षणाऋतव एकः साधारण इति सप्तहस्ता भवन्ति त्रिधाबद्ध
त्रिषुस्थानेषु क्षित्यादिसु अग्न्याद्यात्मकत्वेनसंबद्धः ग्रीष्मवर्षा हेमन्ताख्यै
स्त्रिभिस्त्रेधा बद्धोव वृषभोवर्षिता रोरवीति शब्दं करोति वृष्ट्यादि द्वारा
समहो महान्देवो मर्त्यानाविवेश तन्नियन्तृतया सूर्य्यआत्माजगतस्तुषश्चे
तिहि श्रुतम्। एवमवादि पक्षेऽपि योज्यम्। शाब्दिकास्तु शब्दब्रह्मपरतया
चत्वारिशृङ्गेति चत्वारीपद जातानि नामाख्याते चोपसर्ग निपाताश्चेत्या-
दिनाव्याचक्षते अपरेत्वन्यपरतया तत्सर्व्वमत्र द्रष्टव्यम्।

नं० ४ कालीकरालीच मनोजवाच सुलोहितायाचसुधूम्रवर्णा॥
स्फुलिङ्गिनी विश्वरूचीच देवी लेलायमाना इति सप्तजिह्वाः॥

APPENDIX II

(१) यज्ञोपवीतिन न्देवं जप्त्व कूर्च्च धरन्तथा।
कमण्डलु वामकरे दक्षिणे त्वक्षसूत्रकम्॥

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ज्वालावितान संयुक्त मजवाहन मुज्वलम्।
कुण्डस्थश्चापि कुर्वीत मूर्ध्नि सप्त शिखान्वितम्

(मत्स्यपुराण)

(२) छागगोहाग्नि शक्तिमान्

(अग्निपुराण)

(३) वामोत्संगगता स्वाहा शक्रस्यैव शची भवेत्
रत्नपात्राकरा देवी वन्हेर्दक्षिणहस्तयोः ॥
ज्वाला त्रिशूले कर्तव्ये स्वच्छमाल्यश्च वामके।

(हेमाद्रि)

(४) वच्मीह वह्नि रूपन्तु चतुर्भुजं।
वरदाभय हस्तञ्च.... ....॥
शक्ति स्यादपरे वामे दक्षिणेतु श्रुचन्धरम्।
एकानन न्त्रिनेत्रञ्च रक्त केशोर्ध्व मेवच ॥
वह्नि रूपं समाख्यातमेवं धामनि विन्यसेत्।

(लघु भैदागम ४१ पटल)

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(५) कृत्वा चाग्निमजारूढं रक्ताभं रक्तलोचनम् ।
शिखाभिरूर्ध्वगाभिश्च युक्तं शक्तिं श्रुवन्धरम् ।

(सुप्रभेद ४८ पटल)

(६) वह्नेः स्वरूपं वक्ष्यामि शुद्ध काञ्चन सुप्रभाम् ।
अर्द्ध चन्द्रासनगतं रक्तवस्त्र विराजितम् ॥
लोहितं वा प्रकुर्वीत बालार्क समतेजसम् ।
युक्तं यज्ञो पवीतेन लम्बकूर्चेन शोभितम् ।
मेष पृष्ठ स्थितन्देव म्भुजद्वय समन्वितम्
दक्षिणे चाक्षसूत्रं स्यात् करे वामे कमण्डलु ।
स्वाहा देवी कृता पार्श्वे कुंकुमेन विलेपिता ।
अरुणैरम्बरै र्भव्या लेख्यामात्र विभूषिता
कुण्डस्थो वा प्रकर्तव्यो हव्यवाहो विचक्षणैः
ज्वालाभिः सप्त शीर्षेण शोभमानो महाद्युतिः ।

(शिल्परत्न)

(७) रक्तजटाधरं वह्निं कारयेद्भ्रूवाससम् ।
ज्वाला मालाकुलं सौम्यं त्रिनेत्रं श्मश्रुधारिणम् ॥१॥
चतुर्बाहुं चतुर्दंष्ट्रं देवेशं वायुसारथिम् ।
चतुर्भिश्च शुकैः युक्ते धूम चिह्नरथे स्थितम् ॥२॥

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वामोङ्कत्सगता स्वाहा शक्रस्यैव शची भवेत्
रक्तपात्रकरा देवी वह्नेर्दक्षिण हस्तयोः ॥३॥
ज्वाला त्रिशूलौ कर्तव्यौ त्वक्षमाल्यश्च वामके
रक्तंहि तेजसो रूपं रक्तवर्णं ततःस्मृतम् ॥
वातसार स्थिता तस्य प्रत्यक्षं धूम्र क्षेत्रता ॥
प्रत्यक्षाच तथा प्रोक्ता यागधूम्राभवत्स्मृता ।
अक्ष म्माल्यं त्रिशूश्च जटाजूटं त्रिनेत्रता
सर्व्वाभरण धारित्वं व्याख्यात न्तस्य शम्भुना ॥
ज्वालाकारं परंधाम हुतन्तेन प्रतीच्छति
गृहीतव्यं सर्व्व देवेभ्यो ततो नयति शत्रुहन्
वाग्दण्ड मथादिग्दण्डं धनदण्डन्तथैव च
चतुर्थं वधदण्डश्च द्रष्टा तस्य प्रकीर्तितः
श्मश्रु तस्य विनिर्दिष्टं दर्भ्भं परम पावनम्
ये वेदास्तें शुकास्तस्य रथयुक्ता महात्मतः

(विष्णुधर्म्मोत्तर)

(८) अर्धचन्द्रासनासिनो ब्रह्मरूपो हुताशनः ॥
प्रज्वलत्काञ्चन ज्योतिः पिङ्गलः पिङ्गलोचनः ॥१॥
हेमकूर्च्चाग्र सदृशं स्वरूपञ्च शिरोरुहम्
तरुणादित्य संकाशं तदस्त्रमपवीतकम् ॥२॥

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अक्षमालाच शक्तिश्च दक्षिणेऽक्षिणोऽपिच
ज्वालामालाकुलं तीव्रं पार्श्वस्थान्यंशु मण्डलम् ॥३॥
मेषारूढश्च कुण्डस्थो योगपट्टेन वेष्टितम् ।
दक्षिणेतु स्थिता स्वाहा रत्नकुण्डल मण्डिता ॥४॥
अग्नेराकृतिरेवंस्यात् शृणु वैवस्वतां कृतिम्

(पूर्वकरागम तन्त्र फलक १४)

वरदशक्ति हस्तश्च समृणाल कमण्डलुः
ज्वालापुञ्जनिभो देवो मेषारूढो हुताशनः

(रूपमण्डन)

(६) त्रिनयनमरुणास्यावन्द्रभौलिं सशुक्लम् ।
शुकमरुणमनेका कल्पसम्भोज संस्थम् ॥
अभिमतवर शक्ति स्वस्ति कार्मोति हस्तम्
नमतकनक मालालङ्कृताभं कृशानुम् ॥

(श्री शङ्कराचार्य प्रपञ्चसार तन्त्र पाताल ६ श्लो० ८८)

बालार्करुणसंकाशं सप्तजिह्वं द्विमश्तकम्
अजारूढं शक्तिधरं जटामुकुट मण्डितम्

(महानिर्वाणतन्त्र उल्लास ६ श्लो० २१)

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(१०) पार्श्वेतु दक्षिणो तस्य चित्रगुप्तंतु कारयेत् ।
उदीच्यवेषं स्वाकारं द्विभुजं सौम्यदर्शनम् ॥
दक्षिणे लेखनी तस्य वामे पत्रन्तु कारयेत् ॥

(हेमाद्रि व्रतखण्ड द्वितीय भाग)

(११) यमाय धर्म्मराजाय मृत्यवे चान्तकायच ।
औदुम्बराय दध्नाय नीलाय परमेष्ठिने ॥
वैवस्वताय कालाय सर्वभूतक्षयायच ।
वृकोदराय चित्राय चित्रगुप्ताय वैनमः ॥

(का० औ० सू० तथा गरुडपुराण अ० २१६)

(११) अ भूयो दास्ये वरं तुभ्यं संसारोद्भव कारणम् ।
दुर्लभं जन्मिनां नृणां सुकृतं दुष्कृतञ्चयत् ॥
यथातथ्यं यदुक्तस्त्वं प्रविचार्य्य विलेखय ।
तस्मात्वं प्रवदिष्यन्ति चित्रगुप्त इतिश्रुतः ॥
ततःप्राणिन आदय सुयोग्यं शासनं कुरु ।

स्कन्द पुराण हिमवत् खण्ड अध्याय १४

APPENDIX III

नं० १ ओ३म् स्वस्ति । महानसौ हस्त्यश्वजयस्कन्धावाराच्छ्रीवर्धमान कोट्यां महाराज श्री नरवर्द्धनस्तस्यपुत्रस्तत्पादानुध्यातः श्री वज्रिणा

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देव्यामुत्पन्नः परमादित्यभक्तो महाराज श्री राज्यवर्द्धनः तस्यपुत्रः तत्पादानु ध्यातः श्रीमदप्सरोदेव्यामुत्पनः परमादित्यभक्तो महाराज श्रीमदादित्यवर्द्धनः तस्य पुत्रः तत्पादानुध्यातः श्रीमहासेनगुप्ता देव्या मुत्पन्नः चतुः समुद्रातिक्रांतकीर्तिः प्रतापानुरागोपनतान्यराज्यो वर्णाश्रम व्यवस्थापन प्रवृत्त एकचक्ररथ इव प्रजानामार्तिहरः परमादित्य भक्तः परमभटारक महाराजाधिराज श्री प्रभाकर वर्द्धनः तस्य पुत्रःतत्पादानुध्यातः सितयशःप्रतानविच्छुरितसकलभुवनमण्डलः परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजःसत्पथापरांजितानेक द्रविणभूमि प्रदान संप्रीणितार्थ हृदयोऽतिशयित पूर्वराजचरितो देव्याममल यशोमत्यामुत्पन्न; परम सौगत सुगत इव परहितैकरतः परम भटारक महाराजाधिराज श्री राज्य वर्धनः तस्यानुज स्तत्पादानुध्यातः परम माहेश्वरो महेश्वर इव सर्वसत्वानुकम्पी परम भटारक महाराजाधिराज श्री हर्ष :

नं०२ अस्ति पुण्यकृतामधिवासोवासवावास इव वसुधामवतीर्णः श्रीकण्ठो नाम जनपदः । तत्र च नाना रामाभिरामकुसुमगंधपरिमलसुभगो ज्वलन्मण्यशिखि सहस्र दीप्यमान दश दिगन्तः, सुधारस सिक्त धवलं ग्रहपङ्क्ति पाण्डुर प्रतिनिधिरिव चन्द्रलोकस्य,स्थानीस्वराख्येजनपदविशेषः । तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधरं धनुर्दधानः सर्वादिराजतेजः पुञ्जनिर्मित इव राजा पुष्पभूतिरितिबभूव ।

तस्मात्पुष्प भूतेर्निर्गते राजवंशे क्रमेणोदपादि हूण हरिण केशरी सिन्धु राजज्वरो गुर्जर प्रजागरो गन्धाराधिप गन्धद्विप कूट पाकलोलाटपाटवपाटच्चरो मालव लक्ष्मीलता परशु प्रतापशीलः इति प्रथितापरनामा प्रभाकर वर्धनो नाम राजाधिराजः । तस्य च जन्मान्तरेऽपि

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सती पार्वतीव शङ्करस्य, यशोवती नाम देवी प्राणानां प्रणयस्य विस्रम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । निसर्गत एव सन्नपति रादित्यभक्तो बभूव प्रतिदिन मुदये दिन कृतःस्नातःसितदुकूल धारी धवल कर्पट प्रावृत शिराः प्राङ्मुखः क्षितौ जानुभ्यां स्थित्वा कुंकुम पङ्कानु लिप्ते मण्डलके पवित्र पद्मरागपात्री निहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलखण्डेनार्चां ददौ । अजपच्च जप्यं प्रत्युषसि मध्यं दिनान्ते चापत्यहेतोः प्राध्वं प्रयत्नेन मनसा जज्ञपूको मन्त्रमादित्य हृदयम् ।

भक्त जनानुरोध विधेयानि तु भवन्ति देवतानां मनांसि । यतः सराजा कदाचित् ग्रीष्म समये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्मस्य पृष्ठे सुष्वाप । पार्श्वे चास्य द्वितीय शयने देवी यशोवती शिश्ये । परिणतप्रायायान्तु श्यामाया मासन्न प्रभातेवेला विलुप्यमान लावण्ये लिलिम्बियमाणे सीदत्तेजसि तारकेश्वरे देवी यशोवती सहसैव आर्य्यपुत्र ? परित्रायस्व परित्रायस्व इति भाषमाण भूषण रवेण व्यवहरन्तीव परिजनमुत्कम्पमानाङ्गमुदतिष्ठत ।

अथ तेन सर्वसामपि पृथिव्या मश्रुतपूर्वेण किमुत देवी मुखे परित्रायस्वेति ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तत्याज राजा । शिरो भागाच्च कोपकम्पमानदक्षिणकराकृष्टनाधोरण धौतासीना सीमन्तयन्निवनिशां सत्वरावतारित वामचरणाक्रांत कम्पित प्रसादो निद्रयाकोपेन चातिलोहिताभ्यां लोचनाभ्यां पाटलयन् देवी न भेतव्य न भेतव्य मित्यभिदधानो वेगेनोत्पपात । सर्वासु च दिक्षु विक्षिप्त चक्षुर्यदा नाद्राक्षी त्किञ्चिदपि तदा पप्रच्छ तामभय कारणम् ।

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अथ शान्ते हृदयोत्कम्पकारिणि साध्वसे सा समभाषत। आर्य्य पुत्र जानामि स्वप्ने भगवतः सवितुः मण्डलान्निर्गत्य द्वौ कुमारकौ तेजोमयौ बालातपेनैव पूरयन्तौ दिग्भागान् कवचिनौ मुकुटिनौ कुण्डलिनौ अङ्गदिनौ गृहीतशस्त्रौ कन्यया एकया चानुगम्यमानौ क्षितितलमवतीर्णौ। तौच मे विलपन्त्याः शस्त्रेणोदरं विदार्य्य प्रवेष्टुमारब्धौ। प्रबुद्धास्मि चार्य्य पुत्रं विक्रोसयामि वेपमानहृदया इति।

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तः करणेन तामवादीत्। देवी मुदोऽवसरे विषीदसि। समृद्धास्ते गुरुजनाशिषः। पूर्णानो मनोरथाः। परिगृहीतासि कुलदेवताभिः। प्रसन्नस्ते अंशुमाली। नचिरेणैवाप्स्यति गुणवदपत्यत्रयलाभेन नन्दयिष्यति भवतीम् इति। अवतीर्यच यथा क्रियमाणा क्रियाश्चकार यशोवत्यपि तुतोष तेन पत्युर्भाषितेन

ततः समतिक्रान्ते कस्मिंश्चित्काले देव्यां यशोवत्यां देवो राजवर्द्धनः प्रथममेव सम्बसूव गर्भे। अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित् काले देव्या यशोवत्या हृदये गर्भेच सममेव सम्बभूव हर्षः।

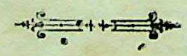

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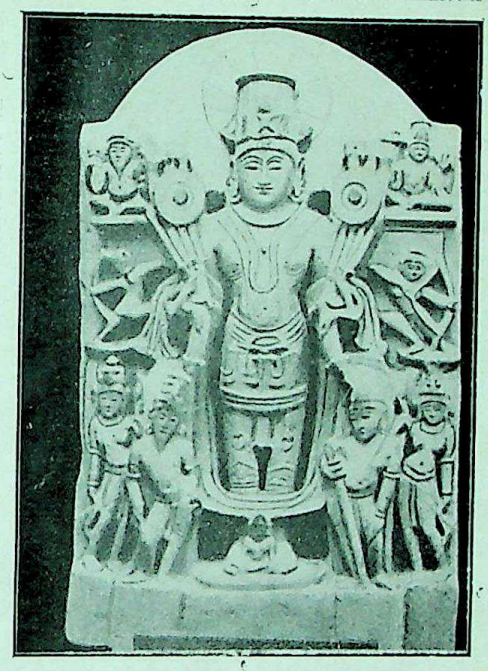
PLATE No. 1.



Surya Image Printed in A. S. Report in name of Hansi Image.

PLATE No. 3.

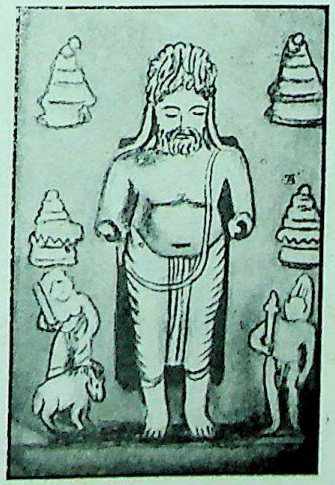


Image of Agni from Damangodra Reproduced from Mr. Nagendranath Basu's book Archæology in Mayurbhanj.

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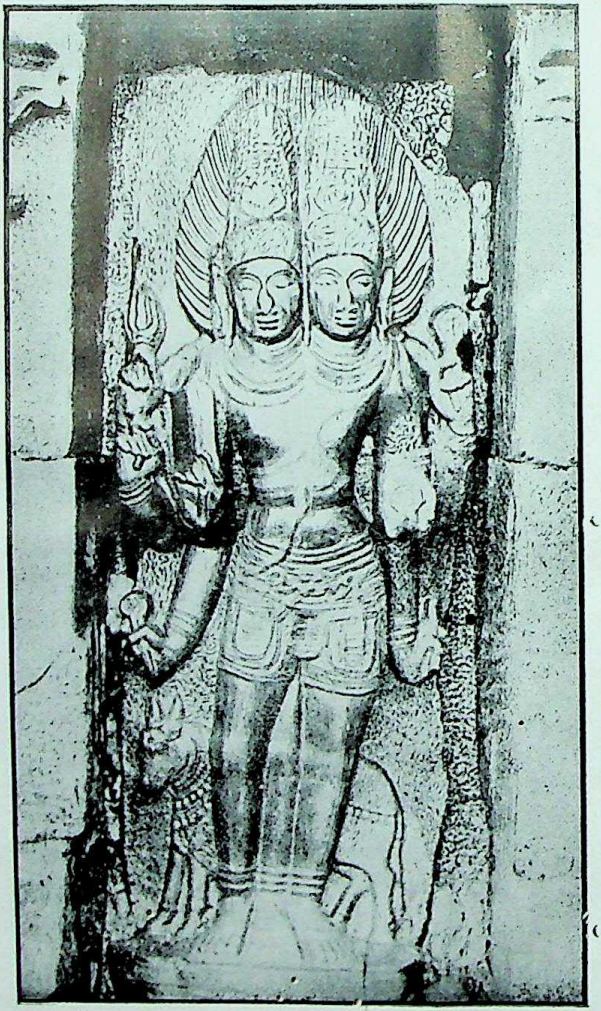

Image of Agni from Chidambaram.

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Enlarged Block of Hansi Image.

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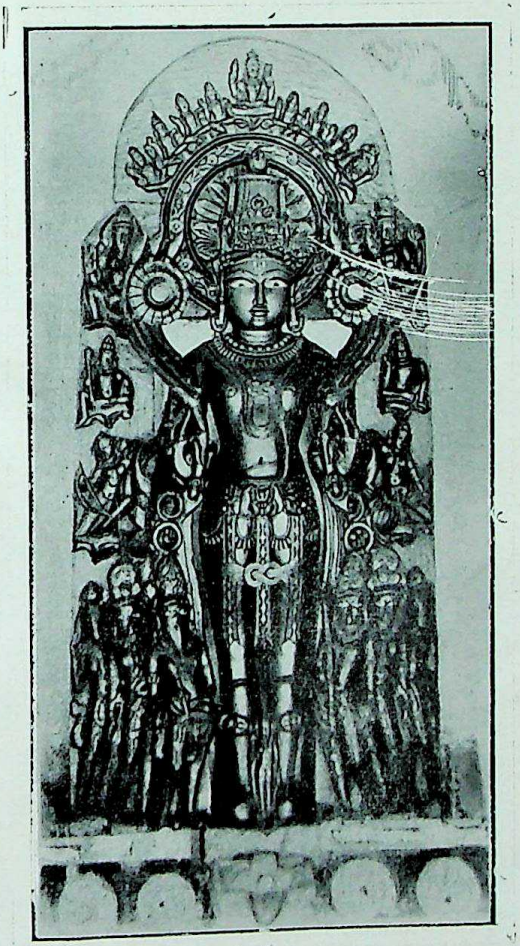

Hansi Surya Image which was discovered in fact from Hansi fort and is installed in a temple of Hansi Bazar and worshiped.
(our own photograph)

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Image of Agni Reproduced from Modern Review January 1930.

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Image of Agni from Lucknow Museum.

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PLATE NO. 8.

Image of Agni from Calcutta Museum.

PLATE NO. 9.

Image of Chitra Gupta from Conjeevaram This Image was discovered while the foundation of the old Temple of Chitra Gupta was being dug from the depth of 18 feet and is at present Kept in the Temple.

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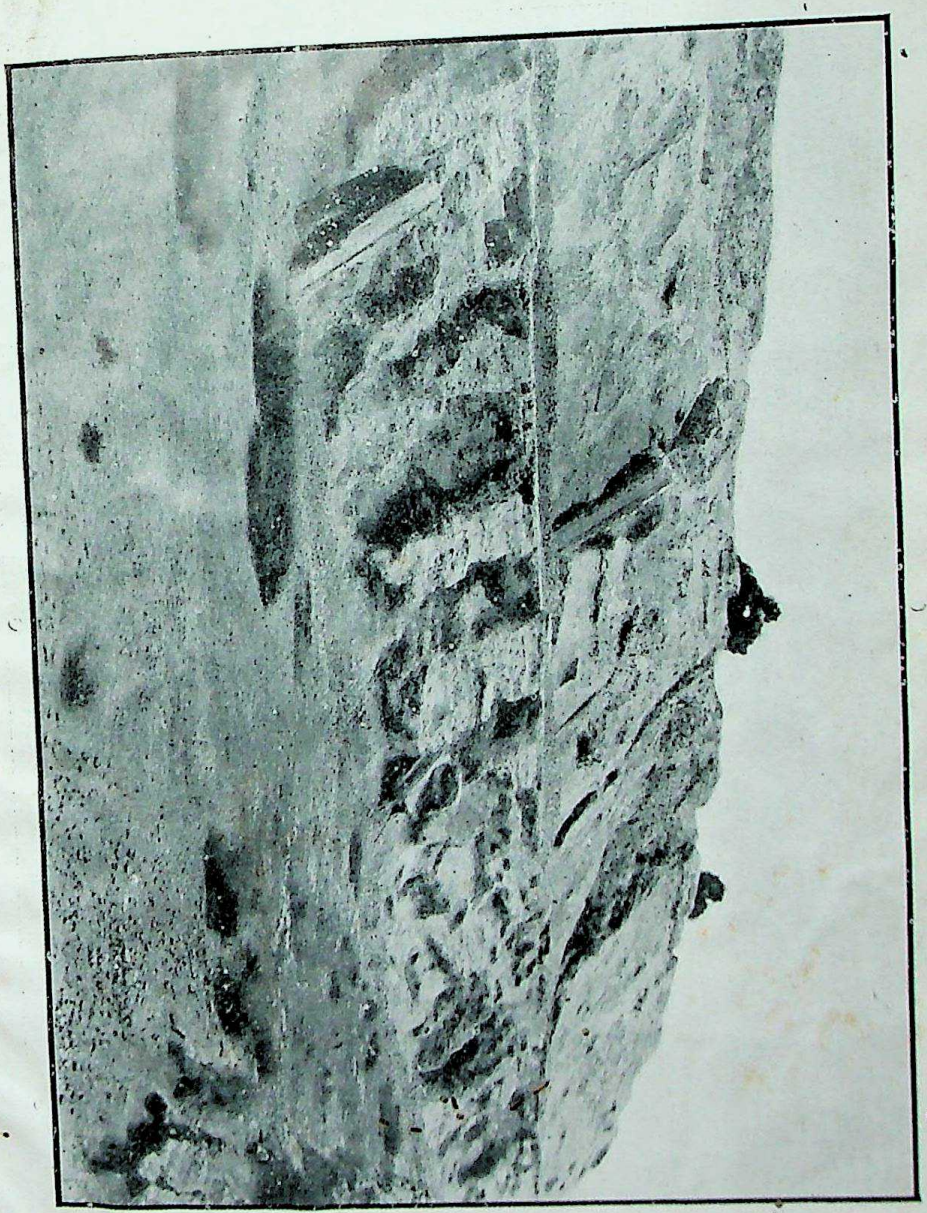

Dilapidated fortress of Hansi where from the image of sun god was discovered

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